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# Avery Collection of Ancient Chinese Cloisonnés

Museum of the Brooklyn Institute
of Arts and Sciences

SMITHSONIAN
INSTITUTION
2005

Freer Gallery of Art

# CATALOGUE OF THE AVERY COLLECTION OF ANCIENT CHINESE CLOISONNÉS

MUSEUM OF THE
BROOKLYN INSTITUTE OF
ARTS AND SCIENCES

# CATALOGUE OF THE AVERY COLLECTION OF ANCIENT CHINESE CLOISONNÉS

THE CATALOGUE BY
JOHN GETZ

THE PREFACE BY
WM. H. GOODYEAR

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# PREFACE

The Avery Collection of ancient Chinese cloisonnés, consisting of 145 pieces, was presented to the Museum of the Brooklyn Institute of Arts and Sciences by Mr. Samuel P. Avery, during the years 1909 and 1910. It is the most remarkable collection, on public exhibition, in the Western world, as regards the quality, number, and average size of the exhibits.

The description of the individual pieces and their attributions as to dynasty, reign, and date, have been prepared, or carefully revised, by the eminent expert, Mr. John Getz.

The preliminary history of the art of cloisonné in China, which presently follows, is from the pen of the late Stephen W. Bushell, as prepared by him for the South Kensington Museum publication on Chinese Art (Third Edition, 1910).

Dr. Bushell was physician, for thirty years, to the British Embassy at Peking, a member of the Council of the Royal Asiatic and Royal Numismatic Societies, and is known by general repute as having been the most distinguished expert in Chinese art of our day. Dr. Bushell's account is here preceded by the following brief notes on enamels in general.

The basis of all enamels is an easily fusible colorless silicate or glass, to which the desired color and the desired degree of opaqueness are imparted by means of metallic oxides. The molten mass, after cooling, is reduced to a fine powder and washed, and the moist paste is then applied to a metal surface according to various methods to be presently described; the whole is then exposed in a furnace (fired, as it is called) till the enamel is melted, when it adheres firmly to the metal.

In the broadest and most universal sense, any vitreous glaze is an enamel, whether it be applied to pottery, porcelain, or metal, but when

"enamels" are spoken of, it is those which are applied to a metal surface which are generally understood. This metal surface may be gold, silver, or copper. Copper has been most generally used in China.

The enamels which have been produced in recent centuries in Europe

CASE I. NOS. 1 TO 7

are generally the so-called "painted enamels," in which the enamel colors are applied by a brush, with effects resembling those of an ordinary painting. This art had its highest perfection at Limoges, in France, during the 16th and 17th centuries, and was there used especially for platters, plaques, caskets, reliquaries, and small shrines. The subjects were very frequently taken from engravings or from other pictures.

After the decay of the Limoges school, in the late 17th century, the

use of painted enamel was continued in France and England, during the 18th century, with modified and inferior methods, and in smaller objects, such as snuff-boxes, patch-boxes, candlesticks, and other small articles. Miniatures were also made in painted enamel, and this 18th-century style of enamel has been aptly called the "miniature style." Its main claim to importance over other minor pictorial art was that of superior durability, and it took no high rank as decorative art. In fact, the pictorial character of painted enamels is never favorable to decorative effect. One of the points in favor of the earlier Limoges is that monotones were largely used, especially greys (painting in *grisaille*).

The early part of the 19th century witnessed a revival, or survival, of this miniature enamel style for small objects in England, but, generally speaking, enamel painting has been practised in recent European art only as an experiment, or in the production of costly and isolated curiosities. In China, the art of painting in enamel has never been highly esteemed or widely practised, and most Chinese productions of this character, mainly of the 18th century, were originally inspired by European examples and by efforts to meet the taste and demands of the European market. The Avery Collection contains a sufficient number of these pieces to serve as examples and contrasts to the more characteristic styles of China.

Painted enamels, as being on the whole the least important, have been mentioned first, as indicating the distinction which, in recent centuries, generally separates the enamels of Europe from those of the far East. Thus, the enamels of Europe, of later date than the middle ages, have been generally painted, whereas in China they have been generally cloisonné or champlevé. That is to say, they have been made on methods which correspond, in general, to those of old mosaics, or of mediæval stained glass, sharing the splendid decorative qualities and effects which result, in those arts, from subordinating the pictorial to the decorative character.

If enamels are not to be used as ordinary colors are in brush painting, they must be separated by divisions, in each of which only a single enamel color is used. The two various methods by which this separation may be effected are known by the French words cloisonné and

champlevé. In champlevé enamels the patterns and designs are cut out by graving tools and recessed in the metal surface. The divisions which separate the enamels are therefore the ridges which remain between the different recessed surfaces which hold the enamels. In cloisonné

Case II. Nos. 8 to 32

enamels the patterns and designs are formed by very thin and narrow ribbons of metal, which are soldered on to the metal surface, and the enamel pastes are then placed in the compartments which are thus formed. It is apparent that the champlevé method cannot easily reduce the intermediate walls of the design to the very narrow and almost invisible breadth which is made possible by the previous preparation of

a very thin metal ribbon of uniform size, which is soldered on a uniform surface. Thus champlevé enamel is generally confined in China to decorative patterns, in which the greater width of the intermediate walls of the pattern is a desirable decorative feature, on account of its lines of gilt metal. The irregularities of the metallic bands or borders, which remain after the other surfaces have been recessed, are also contributory to the good decorative effect which the slight variations of handwork from formal regularity always produce.

Several examples may be found in the Avery Collection in which champlevé and cloisonné are used on the same piece; for instance, No. 25, Case II. The examination of this piece will illustrate the agreeable decorative quality incident on the slight irregularities of the champlevé bands of metal. It is easy to understand that the cloisonné method allows of much greater freedom in design and of a decorative system in which the really rigid divisions of linear outline may be wholly lost sight of. Thus the wonderful patience and persistence of the Chinese artist-artisan find their best illustrations in cloisonné, on account of its actually rigid technical methods and the astonishing freedom which was achieved within the apparently narrow limitations of this art.

Slight reflection will still farther make apparent the continued patience and dexterity which are demanded by both these systems of enamelling. After the moist vitreous pastes have been inserted and then fired in the furnace, a long and laborious process of grinding down, and then gilding, the metal borders or ribbons is required, in order that the enamels and the metal divisions may be brought to a uniform surface. The following details as to the technical manufacture of cloisonné in China have great interest and are an important supplement to the foregoing brief and general description.

To prepare the vase a piece of copper is hammered out into the desired shape, the surface being made smooth. Upon this copper base is traced, with a brush, in India ink, the design to be executed, which has been originally painted by an artist on paper or silk.

The thin wires or ribbons of gold, silver, or copper are placed edgewise upon the lines of the drawing, with great accuracy, in order to make the cloisons.

The narrow metallic ribbon is cut into sections of various lengths and curved into the forms required, exactly fitting the lines of the drawing. In the more carefully made pieces the ribbons are not only bent, but beaten with a hammer, so as to obtain varying thicknesses of lines, and the ends of the wires are filed so as to ensure that they meet perfectly.

CASE III. NOS. 33 TO 43

The endless patience required, and the great difficulty involved, in this preliminary part of the enameller's art can be imagined when we learn that it is not unusual to find more than one hundred pieces of ribbon set in intricate designs in a space of one square inch. A vegetable glue, made from the root of a species of orchid, is used to make the pieces of ribbon adhere to the vase.

Powdered enamel, or solder-filings, are next sifted over the work,

which is then subjected to a gentle heat, thus securing the cloisons. Enamel pastes of various colors are then, with the aid of a bamboo pen, forced into the cloisons formed by the wires, thus carrying out the designs. Various successive firings are necessary, as some enamels do not fuse as easily as others, and because different layers of enamels are required to attain the desired effect. Finally the surface is polished with stones of different grades of coarseness, then with powdered charcoal, and, last of all, with hartshorn mixed with rape-seed oil.

Although the following historic account, from Dr. Bushell's pen, of the introduction of enamelling into China, will show that the art was not originally a native invention, it may still be said that cloisonné is a wholly characteristic national Chinese art, in every sense. The designs and color schemes are distinctively Chinese and foreign influence was only apparent, as regards historic pieces, in the painted or Canton enamels (also known as Peking enamels). Moreover, the general history of the rise and decline of the cloisonné art corresponds to that of the Chinese porcelains, as regards the essential features and excellencies of both arts.

In both porcelains and cloisonnés we find the same splendid sense for color, and for the possibilities of its decorative contrasts, which makes the Chinese art so superior, on the whole, to European decorative art of the corresponding centuries, and especially when European decorative art of the present century, or of the 19th century, is compared with Chinese decorative art of the 18th, 17th, and 16th centuries, or those of still earlier time.

Again, we find, both in porcelain and in cloisonné, that same general point of view which recognizes the Ming period as the greatest, and its pieces as being the rarest and the most important; while the K'ang-hsi era is only a grade less important, when pieces of the very highest quality are compared, and often in other cases quite equal to the Ming. In cloisonnés, as in porcelains, the Ch'ien-lung era, which is the last of the great historic periods, is distinguished for technical excellence of execution, but its best pieces are those which approach most nearly to the color schemes and low-toned harmonies of the older dates (and this they appear to do more often in cloisonné than in porcelain).

In the last half of the 19th century, the Chinese do not appear to have

produced much in cloisonné of importance, and the art, as far as practised, shows a relative deterioration which was mainly due to European influence. The recent production in Japan has apparently increased in amount but has retrograded in effects of color harmony. The corrupting

CASE IV. NOS. 44 TO 63

influences of Europe are most especially apparent in the commercial cloisonnés of modern Japan, whose older pieces are occasionally of some importance, but never equal to the best Chinese.

The designations of the Chinese periods as Ming, K'ang-hsi, and Ch'ien-lung are more easily remembered when we relate them broadly to a sequence of periods respectively of the 14th, 15th, and 16th centuries (Ming); of the late 17th and early 18th centuries (K'ang-hsi); and the

18th century (Ch'ien-lung). It should also be considered that the word Ming refers to a dynasty, although most of its cloisonnés appear to date from a single reign, that of Ch'ing-t'ai (1450–1456). On the other hand, K'ang-hsi (1662–1722) and Ch'ien-lung (1736–1795) were individual kings of the recently reigning Manchu or Ch'ing dynasty, which succeeded the Ming dynasty in 1644.

The reign of Yung-chêng (1723–1735) was intermediate between that of K'ang-hsi and Ch'ien-lung, but appears less frequently in the designation of periods.

Although the foregoing remarks as to dates and periods will appear extremely commonplace to experts in Chinese porcelain, they may be of service to the general public. Some of the points developed in this preface will also be rehearsed in the historic account by Dr. Bushell which is next quoted. This part of the preface may be closed with the remark that enamelled inlays were certainly employed in ancient Egypt, especially in gold jewelry. In the Byzantine, or late Greco-Roman, period (5th to 15th centuries, inclusive) the art of enamelling existed in the highest perfection, but its surviving remains are of extreme rarity. Among them may be mentioned the famous *Pala d'Oro,* or altar front, in St. Mark's at Venice, which is of Byzantine workmanship. Most of the Byzantine enamels were executed on plates of gold, and this will explain the destruction which has befallen them. The manner in which this Byzantine art was borrowed by China is described more fully by Dr. Bushell in the following extract from his hand-book on Chinese Art, which was prepared for the South Kensington Museum:[1]

"The art of enamelling seems to have been invented at a very remote date in Western Asia, and to have penetrated to Europe, as far east even as Ireland, in the early centuries of the Christian era, but there is no evidence of its having travelled eastwards to China till much later. The Chinese themselves do not claim the independent invention of the art, which they trace back to Constantinople, while they generally ascribe its introduction into their own country to the Arabs as intermediaries. . . .

[1] *Chinese Art,* by Stephen W. Bushell. Two vols. London: Printed for his Majesty's Stationery Office by Eyre & Spottiswoode, Ltd., 1910. (Series of the Board of Education, Victoria and Albert Museum.)

"Byzantium was, it is well known, the great seat of the industry of enamelling in the middle ages, and important relics of their work in champlevé, as well as in cloisonné enamels, are still extant. The work there is said to date back at least to the time of Justinian. . . . The art

Case V. Nos. 64 to 82

was practised in Constantinople until the fourteenth century, but in the meantime events occurred there which led to the dispersal of the enamellers to all parts of the world, east as well as west. It was at this time, doubtless, that it reached the northern borders of China, probably through Armenia and Persia. The thirteenth century was the period when the conquest of nearly the whole of Asia and part of eastern Europe by the Mongols opened up a way for the introduction of new

industrial arts, and there is reason to believe that the art of enamelling was first practised in China about this time. . . .

"The art of enamelling was brought independently to the south of China by the Arabs a century or more later, when we first hear of the *Ta Shih Yao,* or Arabian enamelled ware, and are told that it resembled the *Fo-lang Ch'ien,* the 'Byzantine incrusted work.' This record proves that the cloisonné enamels of Constantinople were already known in the fourteenth century to the Chinese, and available for comparison with the enamels brought to China at the time by the Arab ships. The Chinese thus learned the cloisonné art from a succession of workmen travelling across the whole of Asia and setting up workshops in the great towns they visited, just as did, under nearly the same conditions, the small colonies of Syrian craftsmen who overran France during the Merovingian epoch, and introduced there in the same way various Byzantine methods of work. The careful study of the most ancient Chinese cloisonnés reveals intrinsic proofs of their western origin. . . .

"The enamel work of the Ming dynasty (1368–1643), speaking generally, is characterized by a boldness of design and breadth of treatment which have never been surpassed, combined with a striking depth and purity of colouring. There are two well contrasted shades of blue: a dark blue of lapis-lazuli tone without the dulness of washing blue, and a pale sky-blue with the slightest tinge of green. The red is of dark coral tint rather than brickdust, the yellow full-bodied and pure. Greens derived from copper are sparingly used, rouges d'or are entirely absent from their scheme of decoration. Black and white give the worst results: the former fails in depth and lustre, the latter is generally clouded and muddy. The general effect of the decoration is wonderfully successful, but at the same time a more minute examination will reveal minor flaws due to imperfect technique, a certain want of polish in the surface, and a tendency to become pitted with minute holes in the enamels. The last defect, so frequent in early enamels, was remedied later by repeated fusion in successive firings, at the risk always of some deterioration in the original brilliancy of the colouring.

"Under the present Ch'ing dynasty the reigns of K'ang-hsi, Yung-chêng, and Ch'ien-lung are distinguished for the excellence of their

enamels. The works of K'ang-hsi (1662–1722), while improving in technical finish, retain something of the boldness of design and robust colouring of the Ming dynasty. The style is simple and broad, the colouring pure and rich, the execution strong and original. Fine specimens are to

CASE VI. NOS. 83 TO 89

be seen in many of the Buddhist temples in the neighbourhood of Peking, which were founded under the patronage of the emperor during his long reign, as it was his usual practice to have the sets of incense vessels required for the shrines made of cloisonné enamels at the palace works for presentation to the temple at its inauguration. . . . The enamel

work of Yung-chêng (1723–1735) does not differ materially from that of his predecessor. . . .

"Cloisonné enamels of the Ch'ien-lung period (1736–1795) manifest a certain improvement in technical finish in every detail. The models are well chosen and the scheme of decoration is generally worthy of the form. There is no pitting of the surface, the colours, if not so vivid and lustrous as of old, are harmoniously combined, and the bronze accessories often mounted on the pieces are heavily and richly gilded. This last point is useful as a means of distinction of the modern enamels of Peking workshops, which are not only made more hurriedly and less carefully finished, but are sparingly gilded with the help of an electric battery, instead of being lavishly coated with concentrated amalgams of gold fixed in the fire. . . .

"Painted enamels on copper are generally known to the Chinese as *Yang Ts'ŭ,* literally 'foreign porcelain,' indicating the introduction of the art from abroad. They are also often known as 'Canton enamels,' the city of Canton being the great centre of their manufacture. Porcelain as well as copper was, and is still, decorated in the workshops of Canton, brought overland 'in the white' from Ching-tê-chên, to be painted with the same palette of enamel colours, but this, curiously, is not called *Yang Ts'ŭ;* it is known by the distinctive name of *Yang Ts'ai,* literally 'foreign colours,' the word porcelain being understood.

"The technique of painted Chinese enamels on copper is precisely similar to that of Limoges enamels in France, and of Battersea enamels in England. Limoges enamels were actually taken to China by the early French missionaries to be copied, and the motives of decoration used in the Chinese enamels often betray signs of their influence. The epoch alluded to is that of Louis XIV, contemporary with the Emperor K'ang-hsi; more especially from 1685 to 1719, the period of the Compagnie de la Chine founded by Mazarin, when table service with the arms of France, de Penthièvre, and others, and a quantity of other objects, were ordered by the French and executed at Canton. Many similar commissions were sent out, about the same time, for services of 'armorial china' and the like, from England, Holland, and other countries, which were

executed with rare fidelity by the Cantonese workmen, and brought to Europe by the ships of the Dutch and English East India Companies. The objects were enamelled on porcelain as well as on copper, and some of the service would occasionally include both excipients in the same

CASE VII. NOS. 90 TO 145

set, an urn for hot water, and a tea-pot enamelled on copper, for example, being accompanied by a milk-jug, sugar-bowl, and tea-cups enamelled on egg-shell porcelain. A curious bowl is figured in Du Sartel's *La Porcelaine de Chine* (page 115) as an example of the surpassing skill of the Chinese in their imitations of Limoges enamels at this time. It is a shallow bowl with loop handles of fine and light porcelain, formerly in the Marquis Collection at Paris, which is described

as a most deceptive imitation, both in shape and decoration, of the piece of Limoges enamel which served as its model in China. . . .

"Passing on from the earlier *famille verte* style to the *famille rose* decoration of Chinese ceramic art, the remarkable similarity of the motives of decoration and of the enamel colouring of some of the painted enamels on copper with those of contemporary pieces of the kind fashioned in egg-shell porcelain is indeed sufficient to prove them productions of the same workshops. Round dishes and plates occur in the two materials backed with the same rose-coloured grounds, and decorated with identically brocaded patterns and diapered bands, interrupted by foliated panels filled with precisely similar pictures, all executed in the same soft-coloured enamels. . . .

"Enamel painting on copper was stigmatized from the first as a foreign art by the Chinese, and it has never taken firm root in the country. Even in Canton it has gradually died out, so that nothing of any importance has been produced since the reign of Ch'ien-lung, which closed in 1795."

The seven cases containing the Avery Cloisonné Collection in the Eastern Square Gallery, first floor, of the Museum are numbered as follows: No. 1 stands in the centre of the room; No. 2 is the first case on the left of the entrance door (northeast corner of the room); Nos. 3, 4, 5, 6, 7 follow, in sequent order, in making the round of the room from left to right. In the cases with shelves, the numbers begin on the highest shelf and follow in sequence from left to right, then descending to the next lower shelf, with arrangement in the same order. Thus the adjacent numbers are always placed in sequence, and any given number may easily be found.

The following list shows what numbers are to be found in each case:

Case I contains numbers 1–7.
Case II contains numbers 8–32.
Case III contains numbers 33–43.
Case IV contains numbers 44–63.
Case V contains numbers 64–82.
Case VI contains numbers 83–89.
Case VII contains numbers 90–145.

No. 1

No. 2

# CATALOGUE

1. LARGE TRIPOD CENSER. (Hsiang-lu.) Cloisonné and champlevé enamel. Octagonal shape; with archaic sceptre-shaped handles, showing fungi-formed "ju-i" head panels, on which appear "shou" marks (signifying longevity), encircled by five small bats or "wu-fu" (the superlative of as many blessings); executed alternately in champlevé enamel and gilt bronze. The bulbous body stands on three legs, whose upper ends are crowned by similar panels, and is decorated in bright enamels on turquoise-blue ground, with conventional arabesques and lotuses. These are divided into panels by deep lapis-blue bordering in archaic angular design. The enamel cover, with circular "shou" emblems in gilt bronze open-work, is surmounted by a gilt bronze finial with champlevé enamel arabesques. Era of Tao-kuang, 1821–1850.

Height, 36 inches.

2. BALUSTER-SHAPED VASE. (Ta-p'ing.) Cloisonné and champlevé enamel. Mandarin shape, with vertical divisions displaying numerous lapis-blue dragon medallions amid lotus flowers and scrolling leafage in green, red, and yellow enamel colors, on a turquoise-blue ground. Shoulder with scolloped bordering in lapis-blue, which is followed by a green angular fretting at the neck. Gilt bronze stand. Era of Chia-ch'ing, 1796–1820.

Height, with stand, 23 inches.

3. TRIPOD CENSER.[1] (Hsiang-lu.) Of globular shape, with gilt bronze phœnix (fêng-huang) bird handles and three dragon-fish feet. The body, with turquoise-blue ground, shows circular "ch'ien" medal-

[1] Where no reference is made to the character of the enamel, as is the case in the majority of the descriptions, it is to be understood that the piece is cloisonné. When champlevé is used this is specified, and when both champlevé and cloisonné are used, both are specified.

lions (symbols of wealth) in light green, together with blossoms and scrolling arabesque motives in polychrome colors, including light rose tints. The cover, with similar designs, is surmounted by a finial with open-work floral design in gilt bronze. Carved teak stand. Ch'ien-lung period, 1736–1795.

Height, 15¾ inches.

No. 5

4. LARGE BOTTLE. (Ta wen hu.) Of bulbous shape with small fruit-shaped handles, or "ears" (Chinese term). The neck displays various floral and arabesque borders, including lotus-pod design in gilt bronze, fish and sea-weeds, in bright enamel colors on blue ground. The lower section of the body is covered with large lotus leaves in blue and green enamel tones, showing delicate wire outlining. Gilt teak stand. K'ang-hsi period, 1662–1722.

Height, 18½ inches.

5. TALL VASE. (Ma-ti p'ing.) Oviform body, with trumpet-shaped neck and spreading base; decorated with four rampant dragons, alternately in blue and yellow, with red, amid conven-

No. 7

tional cloud and scroll forms, in varied enamel colors on light blue ground. The bulbous neck is ornamented with red and yellow flowers, and green leafage, on a blue ground, which shows wire cloison work in continuous scrolling forms. The base is finished in cloisonné arabesque enamel, with chased and gilt bands. The foot bears six marks of the K'ang-hsi period, but the piece was probably made in the era of Ch'ien-lung, 1736–1795.

Height, 18 inches.

No. 8

6. CABINET BOTTLE. (Hua p'ing.) Bulbous form with gilt sceptre-shaped handles. The body is decorated with peony flowers and orchids, with leafage, in natural tones on turquoise-blue ground. The neck is finished with "key-fret" borders, scrolling foliage and lotus flowers, in various enamel colors, matching the body. Gilt bronze repoussé stand, with champlevé enamel designs. Ch'ien-lung period, 1736–1795.

Height, with stand, 13 inches.

7. TALL VASE. (Ta-p'ing.) Oviform, with slightly contracted neck and base. The decoration displays archaic lineaments of "t'ao-t'ieh yen" (ogre-masks), outlined in deep lapis-blue enamel, relieved by yellow, on turquoise-blue ground. Archaic leaf forms encircle the neck, below which is a band of light green dragons on a deep blue ground, and a

No. 9

second dragon border of deep blue dragons on turquoise ground finishes the base. K'ang-hsi period, 1662–1722.

Height, 17½ inches.

8. SACRIFICIAL TRIPOD-CENSER. (Ting-lu.) Cloisonné and champlevé enamel. The shallow bowl-shaped body, with turquoise-blue ground, is ornamented with lotus blossoms and leafy scrolls, together with white-eyed ogre (mask-like) lineaments, or "t'ao-t'ieh yen," which are separated by vertical dentated brass ridges or arêtes. The arched handles and dragon-formed feet display champlevé embellishment in deep lapis-blue and turquoise-blue enamels. Ming dynasty, 1368–1643.

Height, 11 inches.

9. TEAK-WOOD SCREEN WITH CLOISONNÉ PANEL. (P'ing feng.) The cloison design, with diapered blue ground, shows various Mandarin objects with symbolic significance, in bright colors—notably the vase bearing "shou" characters and holding peony flowers, the jar with emblems and brushes, the small vase and coral stem, and the twin fish and peaches. These allegorically embrace a chapter of happy augury, long life, official honors, and happiness. Ch'ien-lung period, 1736–1795.

Height, 31 inches.

10. COVERED BRAZIER. (T'ung-chiang.) Bowl form; raised upon small spreading base and with pendent handles. A delicate floral arabesque design, on turquoise-blue ground, surrounds a series of bats together with "fu" characters; representing emblematically the "wu-fu," or five forms of happiness. The top, decorated with bats, and cresting in form of white cranes, together with leafy scrolls, is surmounted by a supplementary cover of Persian etched brass. Teak stand. Era of Yung-chêng, 1723–1735.

Height, 9 inches.

11–15. GRAND SHRINE SET. (Wu kung shih.) Champlevé enamel on gilt bronze; with carved and reticulated white jade panelling. Era of Ch'ien-lung, 1736–1795. The set comprises:

No. 12 No. 14 No. 11 No. 15 No. 13

OBLONG CENSER. (Hsiang-lu.) With upright handles, and raised on four feet, buttressed on the corners and sides with gilt bronze arêtes, in the form of vertical dentated ribs. The carved jade panels show archaic dragon forms, amid reticulated floral scroll work. The oblong cover has jade panels surmounted by gilt bronze open-work, with finial. Carved teak stand.

Height, 18½ inches.

No. 16

TWO SQUARE BEAKERS. (Hua-ku.) Matching the censer, and supporting clustered branches of emblematic fungus, in gilt bronze; these bear nine semi-precious stones (in the form of fruit) including carnelian, agate, jade, crystal quartz, and lapis-lazuli. Carved teak stands.

Height, 20½ inches.

TWO SQUARE CANDLESTICKS. (Chu-t'ai.) Matching the censer and supporting gilt bronze ornaments of cylindrical shape, with cone-shaped finials, which serve as covers for the candle prickets. Carved teak stands.

Height, 24½ inches.

16. IMPERIAL WATER BOTTLE. (Shui-p'ing.) Globular body with tubular neck and bulbous top; decorated with conventional lotus flowers

and leafy scrolls in blue, red, green, and white enamel, upon a ground of Imperial yellow. The remaining decoration consists of lanceolated and palm-leaf borderings in varied colors, including brilliant lapis-blue. Teak stand. K'ang-hsi period, 1662–1722.

Height, 12¼ inches.

17. BUDDHIST TEMPLE ORNAMENT OR STUPA. (Fa-lan t'ai.) On square pedestal, with gilt bronze gallery. The oviform body (with gilt lion-heads, bordering and trappings) presents a light blue ground, filled with conventional floral and scroll designs in light enamel coloring. Above this rises a column with contiguous blue-enamelled rings which support a fringed canopy (san) and crescent, with an emblem in gilt bronze and red enamel. Ch'ien-lung period, 1736–1795.

Height, 18½ inches; base, 7¼ inches.

18. COVERED SHRINE URN. (Hsiang-yi.) Of globular form, with curved bronze handles and spreading base and cover. Embellished with Buddhistic emblems (Pa-chi-hsiang) of happy augury, in varied light colors, upon a ground of turquoise-blue, with narrow borders in polychrome enamel colors. The cover is tipped by a red and green lotus pod, resting on gilt bronze leafage. The bronze handles are inlaid with red champlevé enamel. Ch'ien-lung period, 1736–1795.

Height, 9⅞ inches.

19. CABINET BOTTLE. (Hua p'ing.) Compressed body, with slender neck and wide upper rim; the lower section displays conventional lotus flowers and arabesque scrolls, in various enamel colors on a ground of turquoise-blue. The shoulder displays a series of "t'ao-t'ieh yen," or gluttonous ogre masks, outlined on the blue ground. The neck is finished with archaic dragon forms, and bands in deep lapis-blue. Teak stand. K'ang-hsi period, 1662–1722.

Height, 6 inches.

20. FLAT OCTAGONAL BOTTLE. (Hu lu p'ing.) With small spreading base and truncated cubical top. The octagonal panels on either side display numerous butterflies and blossoms, in light enamel

No. 20

colors with delicately wired outlining, on blue ground, and the oblong side panels are decorated with floral and archaic motives, alternately on white and blue enamelled grounds. The neck is ornamented with arabesque scrolls on yellow ground, to match the base; the truncated top, with diamond-shaped panels, displays four Buddhist emblems of happy augury, together with arabesque designs on yellow ground. Ch'ien-lung period, 1736–1795.

Height, 15 inches.

21. OBLONG BOX. (Fang-ho.) The panel of the cover shows a vase with emblems, on turquoise-blue ground; framed by a border of symbolic fruit, lotus blossoms, and scrolls, together with archaic angular corner motives. The sides display similar designs and coloring. Teak stand. Era of Yung-chêng, 1723–1735.

Height, 1½ inches.

No. 22

22. COVERED SHRINE URN. (Hsiang-yi.) Of globular form, with curved handles and spreading base; embellished with flowering plants and borders, in various light enamel colors upon a ground of pure white. The cover is topped by a red and green lotus pod resting on gilt bronze leafage. The bronze handles are inlaid with red champlevé enamel. Ch'ien-lung period, 1736–1795.

Height, 10 inches.

23. INCENSE URN, WITH COVER. (Hsiang-li.) Of massive bowl shape, displaying conventional lotus flowers and leafy scrolls in light

No. 25

enamel colors on a turquoise-blue ground. The base has a border with an archaic angular design. The top of the cover has a similar border on a ground of white and is surmounted by a chased gilt bronze lotus bud and Buddhist flame emblem. Teak stand. Era of K'ang-hsi, 1662–1722.

Height, 6¼ inches.

24. GOURD-SHAPED BOTTLE. (Hu lu p'ing.) With bulbous neck and sceptre-head handles. The cloisonné embellishment, with turquoise-blue ground, sustains large peony flowers and leafy scrolls, in bright colors. The decoration is completed at the base by a scolloped border, which reveals "shou" characters of longevity, together with bat emblems of happiness. Attributable to the late Ming or early K'ang-hsi period, seventeenth century.

Height, 13¼ inches.

25. TEMPLE CENSER. (Fang-hsiang-yi.) Chinese cloisonné and champlevé enamel. Oblong shape, with curved enamelled handles and four high feet. Each side has a panel with archaic dragon forms, in India red and lapis-blue, on pale turquoise ground; enclosed by a "key-fret" (lei-wen) enamelled border. The open-work cover displays archaic angular motives, in red and blue champlevé enamelling, and is surmounted by a gilt bronze "Fu-lion," or "Shih." Ch'ien-lung period, 1736–1795.

Height, 14 inches.

26. LARGE SCREEN PANEL. (P'ing feng.) With deep turquoise-blue ground; in the centre is an ornament in emblematic bat and tassel design. The remaining surface is filled with archaic angular dragon forms and dark blue blossoms and leafy scrolls in various light colors; framed by a bordering of archaic design, in brilliant lapis-blue and green enamel colors. Ch'ien-lung period, 1736–1795.

Size, 16 × 30 inches.

27–31. SHRINE SET. (Wu kung shih.) Gilt bronze and cloisonné enamel. Era of Ch'ien-lung, 1736–1795. Comprising:

No. 28 No. 30 No. 27 No. 31 No. 29

CENSER-TRIPOD. (Hsiang-lu.) With gilt bronze mounting, rim handles and original cover. The cloisonné motives include a bordering of archaic, mask-like lineaments known as "t'ao-t'ieh yen," or gluttonous ogres, alternating with eight gilt bronze bosses or rosettes. These are followed below by a border of green palm leaves with archaic ornaments, on a blue diapered ground showing red flowering. The three feet display similar latticed diaper and archaic forms. The cover is of gilt bronze open-work surrounding cloisonné panels and is topped by an open-work gilt bronze finial in form of a coiled dragon, amid cloud forms. Carved teak stand.

Height, 16 inches.

PAIR OF TALL BEAKERS. (Hua-ku.) With small ovoid bodies, slender trumpet-shaped necks, and spreading bases. Decorated on the neck and base with long green palm-leaf bordering which encloses archaic ornaments in lapis-blue, on a ground of turquoise. The ovoid centre section is divided into four vertical compartments, each showing lotus blossoms in India red, yellow, and white, surrounded by arabesque scrolls. The upper and lower rims are finished with engraved fret bands (lei-wen). Carved teak stands.

Height, 17¼ inches.

PAIR OF PRICKET CANDLESTICKS. (Chu-t'ai.) With arabesque scrolls and conventional lotus blossoms matching the beakers.

Height, 15½ inches.

32. TALL CHINESE JARDINIÈRE. (Hua-p'en.) Painted Peking enamel on copper. Of hexagonal shape, on a low base. The delicate enamel painting shows floral medallions with stellated bordering, and the remaining field is filled with green scrolling vines, partly inlaid with gold on brilliant lapis-blue ground. Carved teak-wood cover with lapis-lazuli knob. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 11½ inches.

No. 35

33. TALL QUADRILATERAL VASE. (Fang p'ing.) With bold flaring mouth and slightly spreading base, which have vertical dentilated ridges in gilt bronze. The decoration, in various enamel colors on a turquoise ground, consists of archaic scrolls, ogre heads, palmettes and floriated patterns. Mark: Ching-t'ai nien-chih (1450–1456). Ming dynasty. Carved teak stand. Height, 24¼ inches.

34. CLOISONNÉ SCEPTRE. (Ju-i.) A conventional form of ceremonial wand. Its head-piece is derived from the sacred mushroom. Mounted with three white jade oval panels, carved with reliefs of a man in a boat. The cloison design is enamelled with scrolls and floral ornaments in dark blue, green, red, and white, on turquoise ground. Ch'ien-lung period, 1736–1795. Length, 19¾ inches.

35. GRAND IMPERIAL VASE. (Ta shu fu p'ing.) Beaker-shaped; in five sections, with archaic gilt bronze dragon and phœnix handles, richly studded with semi-precious stones. Trumpet-shaped neck, with turquoise-blue enamel ground, sustaining chrysanthemum flowers and varied border motives in typical Ming colors; the bulbous body below presents a similar turquoise-blue ground, with conventional lotus flowers and scrolling vines, interspersed with the familiar eight Buddhist emblems (pa chi-hsiang) of happy omen. The shoulder, finished by a deep blue lanceolated bordering, supports three projecting gilt bronze phœnix birds, with studding of semi-precious stones, matching the two dragon handles at the neck. The vase, raised upon three gilt bronze winged lions, rests upon a cloisonné stand, which bears a circular "shou" character in dark blue, surrounded by conventional lotus flowers and leafy scrolls in characteristic colors of its period. A homogeneous ensemble is presented, with great decorative force. Special mark (surrounded by dragons), reading: "Ta Ming Ching-t'ai nien-chih," made in the reign of Emperor Ch'ing-tai (1450–1456) of the great Ming dynasty. From the palace of the Empress at Peking.

Total height, 41½ inches; diameter, 22 inches.

36. LARGE BEAKER-SHAPED VASE. (Hua-ku.) With bold flaring mouth and vertical dentilated gilt bronze ridges which project at the

mouth and base. Decorated with floriated ornament, archaic scrolls, and palmettes copied from archaic bronzes, which are executed in colors characteristic of the Ming dynasty. The piece should be attributed, however, to the K'ang-hsi period, 1662–1722. Carved teak stand.

Height, 21½ inches.

No. 36

37. QUADRILATERAL TRUMPET-SHAPED VASE. (Tang-ku-p'ing.) With vertical dentilated corners of gilt bronze. The decoration is similar to that of ancient bronze vessels; t'ao-t'ieh (ogre) eyes, and cloud forms. The neck and foot borders are frets and palm leaves in various enamels of bright tones on a turquoise-blue ground. Ming dynasty. Mark: Ching-t'ai nien-chih (1450–1456). Teak stand.

Height, 13½ inches.

38. QUADRILATERAL TRUMPET-SHAPED VASE. (Ta fang p'ing.) Patterned on an ancient bronze design, and buttressed with eight gilt bronze "fei-chi," or vertical dentilated ribs. The decoration is hieratic; the prevailing colors are deep cobalt-blue, deep coral-red, green, pink, yellow, and white, displayed upon a background of turquoise tint. Carved stand. Ming dynasty type, but attributable to the era of Yung-chêng, 1723–1735.

Height, 24¼ inches.

No. 38

39. FOOT-WARMER. (K'ao-puo-je.) Of flat oblong shape. The top is enamelled with rocks and flowering shrubs, in brilliant colors, on a bright turquoise-blue ground, relieved by a wired swastika pattern fretting. On the sides is a border of conventional lotus flowers and scrolls. Ch'ien-lung period, 1736–1795.

10 × 6¼ inches, 2 inches high.

No. 40

40. TALL QUADRILATERAL VASE. (Fang p'ing.) With trumpet-shaped neck. Each oblong side is outlined in gilt bronze, and decorated with household utensils and objects of art, in low tones of red, blue, yellow, and brown, on a turquoise-blue ground. Cloison wiring to resemble porcelain crackle. The mark "Ching-t'ai nien-chih" (made in the reign of Ching T'ai, 1450–1456) is probably apocryphal, the piece being either of the later Ming dynasty (1368–1643) or of the early K'ang-hsi period (1662–1722). Carved teak stand.

Height, 21½ inches.

41. TALL QUADRILATERAL BEAKER-SHAPED VASE. (Ta fang p'ing.) Patterned after an ancient bronze vase; with vertical dentilated ridges on the edges in gilt bronze; enamelled with hieratic designs in bright colors on a turquoise-blue ground. Ch'ien-lung period, 1736–1795. Height, 30 inches.

No. 41

No. 42

42. TWIN VASES. (Arrow receptacle stand—Chien tung, called also Ying-hsiung.) Two tall hexagonal vases, standing side by side, are joined by two chased gilt bronze ornaments, one in the shape of a lion, with a grotesque eagle perched upon its head; the other, which is found on the reverse side (see color print on the cover), is in the shape of a fire dragon; emblems of the powers and strength of the sky, the earth, and the air. The vases are enamelled in green, and decorated with cloisonné flowers and leaves and a lattice pattern executed in low tones of enamel. This rare specimen follows the model of the earliest bronze arrow stands which were presented as rewards to champions or warriors of distinction. Carved stand. Era of Yung-chêng, 1723–1735.

Height, 25½ inches.

43. VASE. (Hua-ku-p'ing.) Quadrilateral trumpet shape, with vertical dentilated gilt bronze ridges at the angles. The decoration is hieratic, with floral scrolls in the midst of which are t'ao-t'ieh (ogre) eyes in dark blue, pale green, white, and red enamels on a turquoise-blue ground. The rim and base are incised with bands of fret. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 14 inches.

No. 43

44. PEAR-SHAPED VASE. (Hua-p'ing.) With spreading mouth and base. The body is divided by floriated bands into five horizontal sections, which are filled with lotus designs and leaf scrolls in red, green, white, brown, and yellow enamels on a turquoise ground. Close of the Ming dynasty, 1368–1643. Height, 14 inches.

45. SMALL PILGRIM BOTTLE. (Pao-yueh-p'ing.) Decorated with lotus designs in dark blue and red enamels on turquoise-blue ground.

No. 44

No. 45

No. 46

Hangs on an elaborately carved stand by a chain which is attached to an emblematic metal butterfly, which is inlaid with semi-precious stones. Ming dynasty, 1368–1643.

Height, 5½ inches.

46. DOVE-SHAPED ALTAR WINE VESSEL ON WHEELS. (Chiu ch'ê tsun.) Patterned after the bronze vessels, called "chiu ch'ê tsun," of the Han dynasty (B.C. 202–A.D. 220), and intended to be passed around during the ritual. The bird has its tail curved downward, and on its back is a trumpet-mouthed vase. Besides the conventional suggestions of feathers, and of the wings which are ornamented with frets, the enamel decoration consists of archaic scrolls and various ornaments copied from ancient bronzes, such as monster-heads, which are displayed on the breast of the dove as well as on the vase. Close of the K'ang-hsi period, 1662–1722.

Height, 22 inches.

47. PILGRIM BOTTLE VASE. (Pao-yueh-p'ing.) Decoration of peaches and pomegranates in red, green, yellow, and dark blue enamels, on a turquoise-blue ground. The mark incised horizontally on the under side of the lip, "Ching-t'ai nien-chih" (made in the reign of Ching-t'ai, 1450–1456), is probably apocryphal, and, in that case, the piece was made in the K'ang-hsi period, 1662–1722.

Height, 10½ inches.

48. TEMPLE ALTAR VASE. (Kung p'ing.) Pear-shaped, with spreading mouth. Rudimentary monster-head handles with loose rings. Cover with three small gilt upright rings. The vase is divided by horizontal gilt bands into six sections, each of which is filled with a decoration of ogre heads, floral motives, cloud forms and symbols, in red, blue, and yellow (green and white being sparsely used) on turquoise-blue ground. Ming dynasty, 1368–1643.

Height, 15¼ inches.

49. BOTTLE-SHAPED VASE. (Shui-p'ing.) With two dragon-head handles on the neck. Enamelled on bronze with turquoise-blue and

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No. 47

No. 49

decorated with symbolical bats amid a profusion of cloud forms, bands, and borders of archaic scrolls and symbols, and other intricate designs, in various colors of low tone. Ch'ien-lung period, 1736–1795.

Height, 15½ inches.

50. OCTAGONAL GOURD-SHAPED BOTTLE. (Hu-lu-p'ing.) Dark blue enamel ground; delicately wired designs of floral scrolls and fret patterns. Ch'ien-lung period, 1736–1795.

Height, 9¼ inches.

51. FLOWER VASE. (Hua-p'ing.) Slender baluster shape, with decoration representing red and blue vases, alternating with flowering plants and butterflies. Yung-chêng period, 1723–1735.

Height, 9¼ inches.

52. QUADRILATERAL VASE. (Fang p'ing.) With open-work repoussé gilt cover. Decoration of pomegranates, Buddha's-hand fruit and peaches, symbolical of the "three abundances," in various enamels on a pale turquoise-blue ground. On each side is a repoussé gilt panel showing the Pa-chi-hsiang, or eight Buddhist emblems of happy augury, surrounded by clouds. Ch'ien-lung period, 1736–1795.

Height, 9¼ inches.

53. INCENSE JAR. (Hsiang kang.) Short neck, with two gilt dragon scroll handles with loose rings, and supported by figures of a gilt goat and two gilt rams. The type of this specimen recalls Ming porcelain vases, and it is from them that the gilt tassels hanging from the shoulder band are copied. The decoration consists of water plants, with herons and other water fowl, in enamels of various colors upon a black ground, which is covered with a fret design in fine wires. Elaborately carved teak stand. Yung-chêng period, 1723–1735.

Height, 14 inches.

54. TRIPOD INCENSE BURNER. (Hsiang-lu.) Globular shape; lion-head handles with loose rings; tall monster-head supports enam-

No. 50

No. 52

No. 53

No. 55

elled on bronze. The decoration consists of lotus flowers, bold leaf scrolls and a border of sceptre heads in low tones of lapis-blue, India red, and other enamels, on a pale blue ground. Era of Yung-chêng, 1723–1735.

Height, 14¼ inches.

55. LARGE TEMPLE TRIPOD CENSER. (Kung-hsiang-lu.) Of cloisonné enamel and gilt copper. The body is divided into vertical panels, the lines of which are carried out into a spreading rim with scolloped edge. The metal cover is of floriated design in elaborate open-work, surmounted by a lotus ornament and Buddhistic symbols. Deco-

rated with emblems, symbolical bats, and other designs, in enamels of low tones on a turquoise-blue ground. Carved stand. K'ang-hsi period, 1662–1722.

Height, 20¾ inches. Diameter, 22¼ inches.

56. CHAMPLEVÉ ENAMELLED LANTERN. (Liu-teng.) Hexagonal shape, of open-work design in gilt bronze, with cylindrical base and neck. On the four sides are inserted panels of intaglio glass, with designs of quails and millet in lacquers and gilding. The corners are panelled with decorated opaque glass. The prevailing enamels are green and turquoise-blue. Ch'ien-lung period, 1736–1795.

Height, 12 inches.

57. BALUSTER-SHAPED JAR. (Hsiao kuan.) With bell-shaped cover. The form, and decoration of gilt festoons, hung with pendeloques from the slightly raised sceptre-head border, are copied from vases of the early Ming period. The enamel decoration consists of "shou" characters, diapers, symbols, and sceptre-head scrolls and gadroons, executed in various colors, on a turquoise-blue ground. Carved stand. Yung-chêng period, 1723–1735.

Height, 15 inches.

58. TALL BOTTLE-SHAPED VASE. (Fa-lan p'ing.) Bulbous pear-shaped body, with tubular neck. Enamelled ground of pale turquoise-blue, agreeably sustaining many kinds of flowers in detached sprays, and light coloring, with foliage, the interspaces being scattered with small cubes of gold. The base is surrounded by an ornate gadroon border. Era of Ch'ien-lung, 1736–1795.

Height, 19½ inches.

59. BOTTLE-SHAPED VASE. (Hua-p'ing.) With slender spreading neck, on which are two gilt dragon handles. On a turquoise-blue enamel ground are four medallions containing flowers and palaces and garden scenes in low tones. One of the panels has a European landscape scene. The ground of the vase is covered with lotus scrolls, palmettes, and archaic designs, in enamels of various colors. Yung-chêng period, 1723–1735.

Height, 16 inches.

No. 56

No. 59

60. CHAMPLEVÉ BIBERON-SHAPED VASE. (Mei-p'ing.) Gilt repoussé and enamelled in varied colors. The embellishment consists of "shou" characters of longevity and "wan-sui" (swastika) emblems of myriad years alternately represented, together with bats, lotus flowers and borders of leaf patterns, sceptre heads, and key frets. Ch'ien-lung period, 1736–1795.

Height, 10 inches.

No. 62

61. TABLE SCREEN. (Ch'a p'ing.) Panel of pale green jade, mounted in a cloisonné frame. On the reverse side is a decoration of chrysanthemum flowers and a sumac-like bush, carved in low relief. On the obverse side is a poem in antique script, engraved and filled in with gold. The translation of the poem is as follows: "Dew wets a fairy's clothes and makes them heavy. Wind blows the fragrance of golden grains. The sign of the moon shows an early autumn. At the same time, we see five fragrant branches of white olive tree." At the end of the poem is a seal, with four characters. Ch'ien-lung period, 1736–1795.

Height, 10¼ inches; width, 5 inches.

62. OVIFORM VASE. (Hua-p'ing.) With broad tubular neck; gilt bronze ogre mask handles with loose rings. All-over decoration of ar-

No. 63

chaic dragon scroll and key-fret (lei-wen) bands, with ogre eyes in lapis-blue on a turquoise-blue ground. Carved stand. K'ang-hsi period, 1662–1722. Height, 17 inches.

63. GARDEN SEAT. (Liang-tun.) Temple drum shape. Lion-head handles with loose rings; rows of gilt bosses near the base and the top. Decoration of flying phœnixes (fêng huang) and the flowers of the four seasons, in enamels of harmonious colors on a turquoise-blue ground. The top panel is decorated with lions sporting with the brocaded ball, and Buddhistic symbols, in low tones. K'ang-hsi period, 1662–1722. Height, 15½ inches.

64. LARGE VASE. (Ta hua p'ing.) Globular body, with incurved neck and spreading base. Decorated with archaic dragon scroll panels on a ground covered with diaper, ogre-head, and sceptre-head borders; palmettes and bats encircling the neck. The prevailing enamels are green, red, and blue. Carved stand. Ch'ien-lung period, 1736–1795. Height, 15 inches.

65. BOX IN SHAPE OF A PEONY FLOWER. (Kua wang ho.) Supported by entwined tendrils and projecting leaves. The petals are enamelled in dark blue, with dull red border and green turned-over edges. Ch'ien-lung period, 1736–1795. Height, 4¼ inches.

66. INCENSE BURNER. In form of a monster lion (tai chih) in gilt bronze and cloisonné enamel; the prevailing color is dark green. The eyebrows, ears, feet, broad tail, and the fire emblems, which envelop the body, are finished in gilding. Carved teak stand. K'ang-hsi period, 1662–1722. Height, 17¾ inches.

67. TRIPOD INCENSE BURNER. (Hsiang-lu.) With loop handles; enamelled with lotus designs and scrolls in red, blue, and yellow on turquoise-blue ground. Carved teak stand. Ch'ien-lung period, 1736–1795. Height, 2½ inches.

No. 66

No. 68

68. HEXAGONAL VASE. (Hua p'ing.) With spreading neck and base. Each side has a panel decoration of conventional lotus flowers and leaf scrolls, within borders of archaic dragon design. Around the shoulder is a band of sceptre-head scrolls; all in typical enamels of the period. Ch'ien-lung period, 1736–1795.

Height, 13½ inches.

69. TRUMPET-SHAPED VASE. (Hua-ku-p'ing.) With gilt bronze vertical, dentilated ribs. Lotus scrolls, archaic frets, palmettes, and gadroons, in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period, 1736–1795.

Height, 15½ inches.

70. DUCK-SHAPED INCENSE BURNER. (Fu-tsun-lu.) With removable cover on the back of the bird; lotus flower and leaves in its bill. The prevailing enamels are green, brown, blue, and white. Mounted on a repoussé gilt base of wave design, with fabulous monsters and dragons in relief. Yung-chêng period, 1723–1735, or early Ch'ien-lung period, 1736–1795.

Height, 10 inches.

No. 69

71. SACRED ELEPHANT BEARING A VASE. (Hsiang-t'o-pas-p'ing.) Buddhistic altar-piece. The body of the elephant (hsiang-tsun) is white; the saddle cloth and harness are inlaid with enamels and partly gilt to simulate jewels and gold tassels. Two vases are carried on the saddle, one above the other, the upper one being double-gourd shape; they are decorated with circular script characters and lotuses, and have a pierced crown in the shape of bats whose wings intersect. Carved teak stand. Ch'ien-lung period, 1736–1795.

Height, 12 inches.

72. LANTERN. (Chi t'ing-i tui.) Pricket candlestick within a pentagonal body, which has open sides and a calyx-shaped top. High baluster stem. Decoration of floral motives and rectangular scrolls, in enamels of various colors on turquoise-blue ground. Ch'ien-lung period, 1736–1795.

Height, 14½ inches.

No. 70

No. 71

73. LARGE INCENSE BURNER. (Ta hsiang-lu.) The body is of quadrilateral oviform shape, with sceptre-shaped handles and gilt bronze monster feet. Decoration of lotus flowers, leaf scrolls, and ogre-head borders, in brilliant enamels on a turquoise-blue ground. The cover is surmounted by an open-work gilt finial. Carved teak stand. Ch'ien-lung period, 1736–1795.

Height, 17 inches.

No. 73

74. PALACE ICE CHEST. (P'ing hsiang.) Fashioned to hold block ice to keep the air cool in the summer season (see Bushell's "Chinese Art," Vol. II, page 80). Oblong shape with four feet. Bronze open-work top and cover; the cover in designs of clouds and dragons pursuing the "effulgent orb." The wide projecting flanges on the sides are enamelled with Buddhistic symbols of happy augury, scrolls, and floral designs of extremely varied detail, in low tones on turquoise ground. Below these flanges are copper sides with repoussé scroll designs relieved by gilt peonies. K'ang-hsi period, 1662–1722.

30 × 21 inches, 13 inches high.

75. FACE SCREEN. Painted Peking enamel; decorated with a butterfly and a flowering shrub on which a bird is perched, in bright colors on pink ground. Era of Chia-ch'ing, 1796–1820.

Diameter, 6½ inches.

No. 74

76. QUADRILATERAL INCENSE BURNER. (Fang-hsiang-lu.) On four flat dragon-shaped supports; with upright loop handles and dentilated ridges; cover with open-work finial. Decoration of "shou" symbols and ogre eyes, surrounded by archaic scrolls in enamels of various colors on a turquoise-blue ground. Elaborately carved teak stand. K'ang-hsi period, 1662–1722.

Height, 15 inches.

77. TALL SQUARE BEAKER. (Fang hua ku.) With flaring neck; buttressed with eight vertical dentated brass ridges. The decoration, in hieratic style, consists of ogre eyes, dragon heads, scrolls, lotus flowers and palm-leaf bordering. Period of Ch'ing-tai, 1450–1456, Ming dynasty.

No. 78

Height, 23 inches; extreme diameter, 14 inches.

78. QUADRILATERAL INCENSE BURNER. (Hsiang-lu.) With upright loop handles, gilt dragon ornaments, and dentilated gilt metal vertical ridges. The open-work cover has four gilt panels of copper and a cloisonné finial. The decoration shows cloud shapes of archaic character, ogre eyes, floral motives, and butterflies; executed in various enamels, lapis-blue prevailing, on a turquoise-blue ground. Ch'ien-lung period, 1736–1795.

Height, 16 inches.

79. FLAT DISH. (Kuo p'an.) Of indented oval form. Enamelled with conventional ornaments in white, red, dark blue, and yellow, on turquoise-blue ground. Ch'ien-lung period, 1736–1795.

Size, 8¼ × 6½ inches.

80. SMALL VASE, with saucer-shaped base. (Chih chien hsiang.) For holding joss-sticks. Enamelled with medallions, scrolls, and floral designs, in bright colors on turquoise ground. Ch'ien-lung period, 1736–1795.

Diameter, 4¼ inches.

81. QUADRILATERAL INCENSE BURNER. (Fang-hsiang-lu.) With vertical dentilated ribs, monster-head feet, and loop handles. Simply decorated with ornaments copied from ancient sacrificial bronze vessels, in enamels of harmonious colors, on a turquoise-blue ground, which is covered with a wired fret pattern. Cover surmounted by a gilt lion. Ch'ien-lung period, 1736–1795.

Height, 14¼ inches.

82. TALL BEAKER. (Hua-ku.) Slender cornet form, with trumpet-like neck; fashioned in two sections and displaying four lateral (arête) dentated ridges on the sides. The cloisonné floral and scroll motives, together with palm-leaf and fret border patterns, are picked out in light enamel colors on a turquoise-blue ground. Bears engraved seal mark. Era of Ch'ien-lung, 1736–1795.

Height, 21 inches.

83. PEAR-SHAPED VASE. (Hua p'ing.) With spreading base; bronze lion-head handles with loose rings on the shoulder. The vase is divided by floriated bands into five horizontal sections, which are filled with lotus flowers and scrolls in enamels of low-toned colors on a pale turquoise-blue ground. Carved teak stand. Ming dynasty, 1368–1643.

Height, 16¾ inches.

84. HANGING FLOWER BASKET AND STAND. (Lan-k'ung-hsuan.) From the centre of a hexagonal pedestal rises a tall pillar

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No. 83

No. 84

enamelled in green and covered with clouds in gilt bronze, surmounted by a sacred pearl in gilt bronze and entwined by two five-clawed bronze dragons partly gilt. The flower basket, which hangs from a dragon's claw, is decorated, like the pedestal, with landscapes, river views, flowers, and butterflies, in enamels of various colors on a turquoise-blue ground. Carved teak stand. Ch'ien-lung period, 1736–1795.

Height, 36½ inches.

No. 85

85. LARGE TRIPOD INCENSE BURNER. (Ta hsiang-lu.) Of depressed globular shape, with two scrolling handles, and supported by three monster-heads of gilt bronze. The cover has "ju-i" shaped open-work panels of gilt bronze, surmounted by a gilt bronze elephant carrying a cloisonné vase on its back. Floral decoration, with lotus scrolls of conventional design, in lapis-blue, red, and other enamels on a turquoise-blue ground. Border of palmettes and ogre heads. Carved teak stand. Ch'ien-lung period, 1736–1795.

Height, 17 inches.

86. LARGE TRIPOD INCENSE BURNER. (Ta hsiang-lu.) Globular-shaped body with bold scroll handles, resting on legs with cloisonné decoration surmounted by gilt bronze monster-heads. The cover has three perforated gilt bronze panels of dragon-scroll design, and is surmounted by a gilt bronze finial of open-work leaf pattern. The body is covered with a conventional lotus design amid leafy scrolls. Around

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the shoulder is a sceptre-head border and on the handles a "lei-wen" fret and archaic scroll pattern. The enamels are in low-toned colors on a light turquoise-blue ground. Carved teak stand, ornamented by dragons inlaid in silver wire. Ch'ien-lung period, 1736–1795.

Height, 27¼ inches.

87. TEMPLE SHRINE. (T'ai she t'an.) Representing a form of garden pavilion. Gilt bronze, with cloisonné and champlevé enamel. At the corners of the slightly spreading quadrangular base rise four columns entwined by dragons, supporting an elaborately decorated domed roof, from the corners of which extend scrolls supporting bells. The decoration consists of dragons, cloud forms, sacred flowers and scrolls, in gilt bronze, and champlevé and cloisonné enamels, on a ground of low-toned turquoise-blue. The shrine holds a seated figure in gilt bronze of a Thibetan Bodhisattva, which is encrusted with semi-precious stones and has a halo of flame design. Ch'ien-lung period, 1736–1795.

Height, 25¾ inches.

88. LARGE INCENSE BURNER. (Ta hsiang-lu.) Of hexagonal jar-shape, with gilt bronze dragon handles and raised upon monster-head feet of gilt bronze, enriched with cloisonné enamelling. The body is enamelled with conventional arabesque and floral motives in varied colors, framed by an archaic fret pattern in lapis-blue on a turquoise-blue ground. The cover has open-work gilt bronze panels and finial. Elaborately carved teak stand. Ch'ien-lung period, 1736–1795.

Height, 20½ inches.

89. LARGE INCENSE BURNER. (Ta hsiang-lu.) Of rounded quadrilateral form, on four tall feet of gilt bronze, in designs of monster-heads, and with two gilt metal handles formed by the winged dragon Ying-Lung. The cloisonné decoration of this imposing vessel consists chiefly of conventional floral motives, emblems, and monster-heads. The cloisonné cover is surmounted by a tall perforated gilt copper top of floriated open-work design. Elaborately carved teak stand. Ch'ien-lung period, 1736–1795. Height, 28½ inches.

No. 87

No. 89

90. LARGE EWER. (Chiu-hu.) In form of an ancient Persian golābpāsh and used as a rose-water sprinkler; with slender handle and spout supported by a dragon's head, of gilt bronze. The body displays conventional lotus blossoms and leafy scrolls, in typical enamel colors on a deep turquoise-blue ground. The two sides have also circular panels, with separate Buddhistic floral and fruit motives (emblems of abundance), notably the pomegranate and the citron, known as "Buddha's hand" fruit. Ming dynasty, 1368–1643.

Height, 13¼ inches.

No. 90

91. CABINET VASE. (Hua-p'ing.) Pear-shaped, with decoration of red and white lotus blossoms together with delicately colored arabesque scrolls and leafage, on turquoise-blue ground. Under the foot is a gilt bronze tablet with incised mark. Teak stand. Era of Ch'ien-lung, 1736–1795.

Height, 5¼ inches.

92. SMALL VASE. (Hsiao-p'ing.) For incense utensils. Baluster shape; with turquoise-blue ground; decorated with borders in palm-leaf and arabesque forms, together with the "pa-kua," or eight mystical trigrams of divination. Era of Yung-chêng, 1723–1735.

Height, 5½ inches.

93. SMALL SQUARE BEAKER. (Fang-hu-ku.) The blue body is decorated with archaic mask forms known as "t'ao-t'ieh," or gluttonous ogres, in varied colors. Pointed leafage, in green enamel, encircles the neck and base. Teak stand. K'ang-hsi period, 1662–1722.

Height, 3 inches.

94. SACRIFICIAL TRIPOD. (Ting-lu.) With small rudimentary feet and rim handles. Decoration of conventional lotus flowers and leafy scrolls in bright-colored enamels, including deep lapis-blue, on turquoise-colored ground. The foot has an incised mark on gilt bronze tablet. Carved teak-wood cover, surmounted by a small lapis-lazuli ball. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 7½ inches.

95. CABINET VASE. (Hua-p'ing.) Baluster-shaped body with turquoise ground, decorated with borders and archaic dragons in lapis-blue enamel, together with star-shaped crests and scrolls in polychrome colors. The neck is ornamented with angular archaic frets in lapis-blue enamel, with scolloped green borders. Teak stand. Yung-chêng period, 1723–1735.

Height, 7 inches.

96. CABINET BOTTLE. (Hua-p'ing.) Pear-shaped, with lotus flowers and leafy scrolls in light enamel colors, on a ground of turquoise-blue. Under the foot is an incised inscription. Ch'ien-lung period, 1736–1795. Teak stand.

Height, 6⅛ inches.

97. WATER BOTTLE. (Chui-p'ing.) Pyriform, with melon-shaped upper section and spreading base. The body is decorated with conventional lotus flowers and leafy scrolls, in varied enamel colors upon a light green ground. Delicate wire cloison work. Yung-chêng period, 1723–1735.

Height, 11¼ inches.

98. SQUARE FLOWER VASE. (Fang p'ing.) Gilt copper and cloisonné enamel. On each of the four sides is a gilt repoussé panel with landscape and figure work, bordered with lotus flowers, and arabesque forms, in polychrome colors on blue ground. The neck and base are in gilt copper open-work, with cloisonné enamel bordering. Ch'ien-lung period, 1736–1795.

Height, 8⅜ inches.

No. 99

99. BUDDHISTIC SHRINE VASE. (Dagaba, or t'a.) The body, in form of a lotus thalamus, with light pink and white enamelling, rests on a cloisonné stand, and supports a small enamelled jar with symbolic fillets, above which is the Buddhist "kai" or canopy, which is surmounted by the sacred "vadjra" emblem in gilt bronze. Ch'ien-lung period, 1736–1795.

Height, 12½ inches.

100. CABINET BOTTLE. (Hua-p'ing.) Pear-shaped body with slender neck; showing lotus flowers and leafy scrolls in light colors on turquoise-blue ground. On the shoulder are borders in lanceolated and leaf forms in various colors; the base is finished with a foliated border in similar enamel colors. Teak stand. Ascribed to the era of Ch'ien-lung, 1736–1795.

Height, 5 inches.

101. BOTTLE. (Shuang-p'ing.) Gilt bronze with cloisonné and champlevé enamel ornament. Of intersecting double lozenge form,

with quadrangular neck and base. The intersecting panels show archaic motives in red on greyish-white ground, together with blue and white dotted bordering. The angular sides are ornamented with small lotus flowers and arabesque forms, in light enamel colors on turquoise-blue ground. The base and neck are both finished in flowered diaper designs. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 7 inches.

102. SMALL JAR WITH COVER. (Ch'a-kuan.) Embellished with blossom designs in pink, white, and blue enamels, on turquoise ground. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 3¾ inches.

103. CABINET VASE. (Hua-p'ing.) The bulbous body is embellished with conventional lotuses showing India red and white enamel blossoms on turquoise-blue ground. The tubular neck shows a similar blue ground with a coiled dragon amid floral scrolls in light colors, and a narrow border in red, yellow, and white. Teak stand. Ming dynasty, 1368–1643.

Height, 6½ inches.

No. 103

104. VASE. (P'ing.) With angular gilt bronze handles at the neck. The body is decorated with lotus blossoms and arabesque scrolls, in light polychrome enamel colors on turquoise-blue ground. The neck is encircled by a border of green palm leaves, and the shoulder has a lanceolated band; other narrow borders, in varied enamel colors, finish the base. Ch'ien-lung period, 1736–1795.

Height, 6¾ inches.

No. 105

105. SCROLL VASE. (Tung-p'ing.) Cylindrical form, raised on six bronze feet. The body is decorated with symbolic Buddhistic and Mandarin flowers, including the sacred lotus, chrysanthemums, peonies, small magnolias and plum blossoms, freely rendered in varied colors, with green leafage, upon a ground of deep turquoise-blue. The decoration is finished at the base and rim by palm-leaf and lotus borderings, in typical enamel colors and design. K'ang-hsi period, 1662–1722. Height, 9 inches.

106. SMALL TABLE-SCREEN. (Chia-p'ing.) Teak-wood panel holding a nephrite (jade) tablet, with open-work carving of trees and two deer; surrounded by a cloisonné enamel bordering in floral arabesque design on blue ground. The reverse panel, in cloisonné enamel, shows a typical Chinese landscape with arched bridge, pavilion, and trees. K'ang-hsi period, 1662–1722. Height, 7 inches.

107. LARGE BOWL. (Wan.) The exterior has a deep turquoise-blue ground with conventional lotus blossoms in lapis-blue, red, and white enamel. On the interior, with similar ground, are four wild horses, with red flame-like appendages, and a dark green wave motive. K'ang-hsi period, 1662–1722. Height, 3¾ inches.

No. 107

108. SACRIFICIAL TRIPOD. (Ting-lu.) Of gilt bronze with cloisonné enamel. Bowl-shaped, with

No. 106

three feet in the form of elephant heads, and two lion handles. The body is decorated with conventional lotus blossoms in India red, on a ground of deep turquoise-blue. Has an incised mark. Carved teak-wood cover, with agate knob. Elaborately carved open-work teak stand. K'ang-hsi period, 1662–1722.

Height, 5½ inches.

109. TRIPOD CENSER. (Hsiang-lu.) Of globular shape, with bronze dragon handles and three feet in form of elephant heads. The body has enamelled archaic dragon medallions, containing the character "fu" (happiness), together with red and white lotus blossoms and scrolling leafage on turquoise-blue ground. Gilt bronze cover in chased open-work, surmounted by a small lion. Yung-chêng period, 1723–1735.

Height, 4¾ inches.

110. SMALL PERFUME BOX. (Yén-se-ho.) Gilt bronze, with champlevé enamel decorations. The cover shows a floral panel with blue fillets, and the side panels have archaic lapis-blue fret motives on turquoise ground. Yung-chêng period, 1723–1735.

Height, 1½ inches.

No. 111

111. LARGE FRUIT DISH. (Ta-kuo-p'an.) The exterior and interior are covered with white cloisonné enamel relieved by an elaborate cloison wire design, with delicate floral arabesques, and including the eight Buddhistic emblems (Pa-chi-hsiang) of happy augury. Ch'ien-lung period, 1736–1795.

Height, 4½ inches; diameter, 13 inches.

112. TRIPOD CENSER. (Hsiang-lu.) Low bowl-shaped form; the exterior displaying rosettes and leafy scrolls in red, blue, and white on

turquoise-blue ground. Probably era of Chung-chen, 1628–1643, Ming dynasty.

Height, 2 inches.

113. TRIPOD CENSER. (Ting-lu.) Of globular shape, with gilt bronze dragon-shaped handles. The body has a light turquoise-blue enamelled ground, relieved by archaic dragons in blue, together with the "effulgent jewel of omnipotence" and cloud forms. Finished at the shoulder with red and yellow dentated bordering. The foot has an inscription. Carved open-work teak-wood cover with lion top. Carved teak stand. Ch'ien-lung period, 1736–1795.

Height, 5 inches.

No. 114

114. LARGE BOWL. (Wan.) The exterior is decorated with pinkish lotus blossoms and green leafage on a white ground, and the interior has a similar treatment, with a lotus-pod panel. Yung-chêng period, 1723–1735.

Height, 3½ inches.

115. JARDINIÈRE. (Hua-p'en.) Gilt bronze, with champlevé enamel. Of low quadrilobed shape, on which are pink lotus blossoms, with blue and green arabesque leafage. The upper rim has an engraved and gilt border in lotus design. Yung-chêng period, 1723–1735.

Height, 3 inches.

116. JARDINIÈRE. (Hua-p'en.) Of low quadrilobed form, raised on four feet. The body is decorated with scrolling leafage in light colors, including white blossoms, on turquoise-blue ground. The upper rim is finished with a delicate floral border of similar design. Ch'ien-lung period, 1736–1795.

Height, 3¾ inches.

117. TRIPOD CENSER. (Hsiang-lu.) Oviform body with angular gilt bronze handles, and chimæra-mask feet. The body has a delicately wired cloisonné design with scrolling leafage and small red and pink blossoms, on turquoise-blue ground. The cover combines cloisonné enamel panels with gilt bronze open-work and finial. The foot has an engraved seal mark. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 6 inches.

118. TRIPOD CENSER. (Hsiang-lu.) Bulbous body with upturned handles and three rudimentary feet, which are in the form of blossoms enamelled in red. The surface is decorated with white phœnix (fêng-huang) birds, amid red and white blossoms, on turquoise-blue ground. The cover shows green leafage and a red border on white ground, with wired diaper pattern. Carved ivory stand. Ch'ien-lung period, 1736–1795.

Height, 3 inches.

119. SMALL BOTTLE. (Mei-p'ing.) Gallipot shape, with flowers and butterflies in light enamel colors on deep blue ground. Teak stand. Chia-ch'ing period, 1796–1820.

Height, 2¼ inches.

120. TRIPOD URN. (Hsiang-lu.) The body, with two dragon handles and three archaic feet in light bronze, has a floral decoration in light enamel colors on turquoise-blue ground and a dark green serrated border. Modern enamel cover. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 4½ inches.

121. TRIPOD CENSER. (Hsiang-lu.) Bulbous body with cloisonné feet and upturned handles. Decorated with conventional arabesques and lotus blossoms, in delicate enamel colors on turquoise-blue ground. Cover in gilt bronze chased open-work, in design of dragons and cloud forms. The foot has a bronze tablet with mark. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 6 inches.

122. TRIPOD CENSER. (Hsiang-lu.) Bulbous shape, with upright handles. The decoration, on turquoise-blue ground, includes a series of small lotus-flower medallions in deep blue, and the remaining surface is filled with arabesque scrolls and borderings in bright enamel colors. On the under side is a gilt bronze tablet with incised marks. Ch'ien-lung period, 1736–1795.

Height, 3½ inches.

123. STAND. (Chien.) Of gilt bronze with champlevé enamelling. Oblong shape, with arabesques and swastika fret bordering in brilliant green and blue enamels. The gilt top is finished with a small red enamelled and gilt rail. Ch'ien-lung period, 1736–1795.

Height, 3⅛ inches.

124. CABINET JAR WITH COVER. (Hsiao kuan.) Gallipot shape, with grotesque mask handles and pendent rings, in gilt bronze. The decoration, on turquoise-blue ground, shows symbolic fruits in light enamel colors, including peaches (tao) and "hand of Buddha" citrons, both of which allegorically signify longevity for the possessor. A red and green scolloped bordering finishes the base and neck. Teak stand. Ch'ien-lung period, 1736–1795.

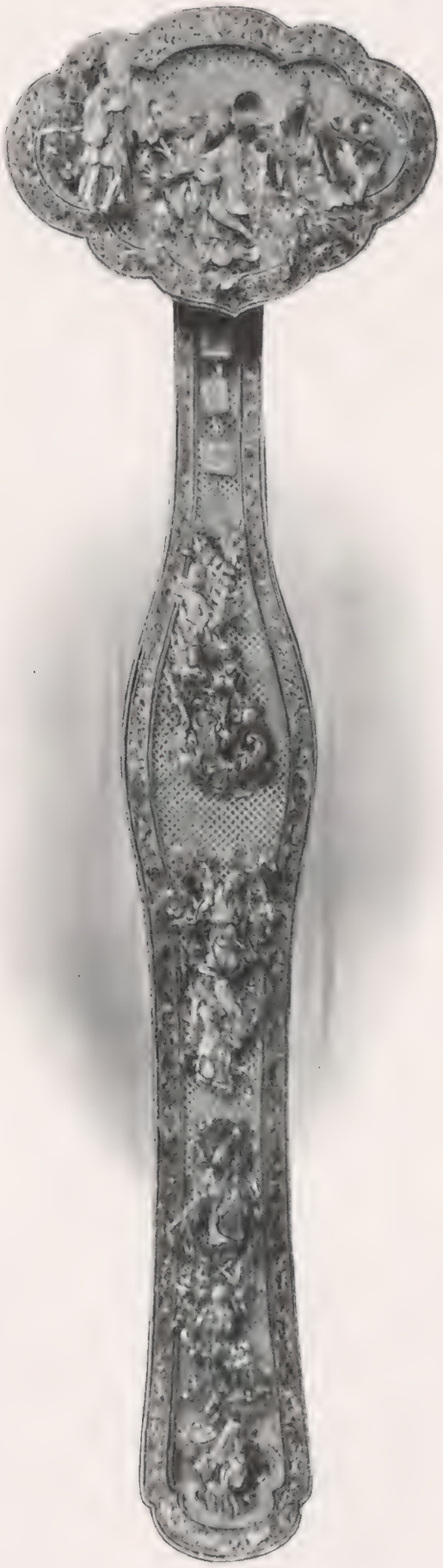
Height, 6½ inches.

125. SMALL BRAZIER. (Tung-chiang.) Gilt bronze, with cloisonné enamel. The bowl and cover show an arabesque decoration, with bats, in red and other bright enamel colors, on turquoise-blue ground. The central section, of low cylindrical form, is of bronze open-work in scroll designs alternating with "fu" characters, signifying happiness. Ch'ien-lung period, 1736–1795.

Height, 5½ inches.

126. LARGE BUDDHIST SCEPTRE. (Ju-i.[1]) Painted Peking enamel, with silver filigree setting. The decoration, in brilliant blue

[1] A curved wand terminating in a "ling-chi" (emblematical fungus) or trefoil leaf at the upper end, and with a smaller incurved leaf finishing the lower end. Usually fashioned in jade or other valuable material. In old Buddhist paintings the ju-i is usually placed into the hands of priests as emblems of their rank.



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and green enamel painting, includes raised figures in various groups, on silver-meshed filigree. These represent the "eight immortals," or company of genii, known as the "Pa Hsien." The taoist triad, Shou, Fu, and Lu, or star gods of "longevity," "happiness," and "rank," are pictured upon the upper trefoil head (derived from the sacred mushroom). Below these (on the wand proper) appear four small tablets displaying separate enamelled characters forming the words "Yi P'in Tang Yueh-hsuan" (the meaning is enigmatical). The wand was probably made as an "ex voto" offering for a leading city dignitary to be used at state ceremonies. Ch'ien-lung period, 1736–1795.

Length, 22 inches.

127. INCENSE BOX. (Hsiang-ho.) Round shape, with turquoise-blue enamel ground; showing arabesque scrolls and Buddhistic emblems known as the "Pa-chi-hsiang," in polychromatic coloring. The cover includes a gadrooned centre in rosette form. Teak stand. Ch'ien-lung period, 1736–1795.

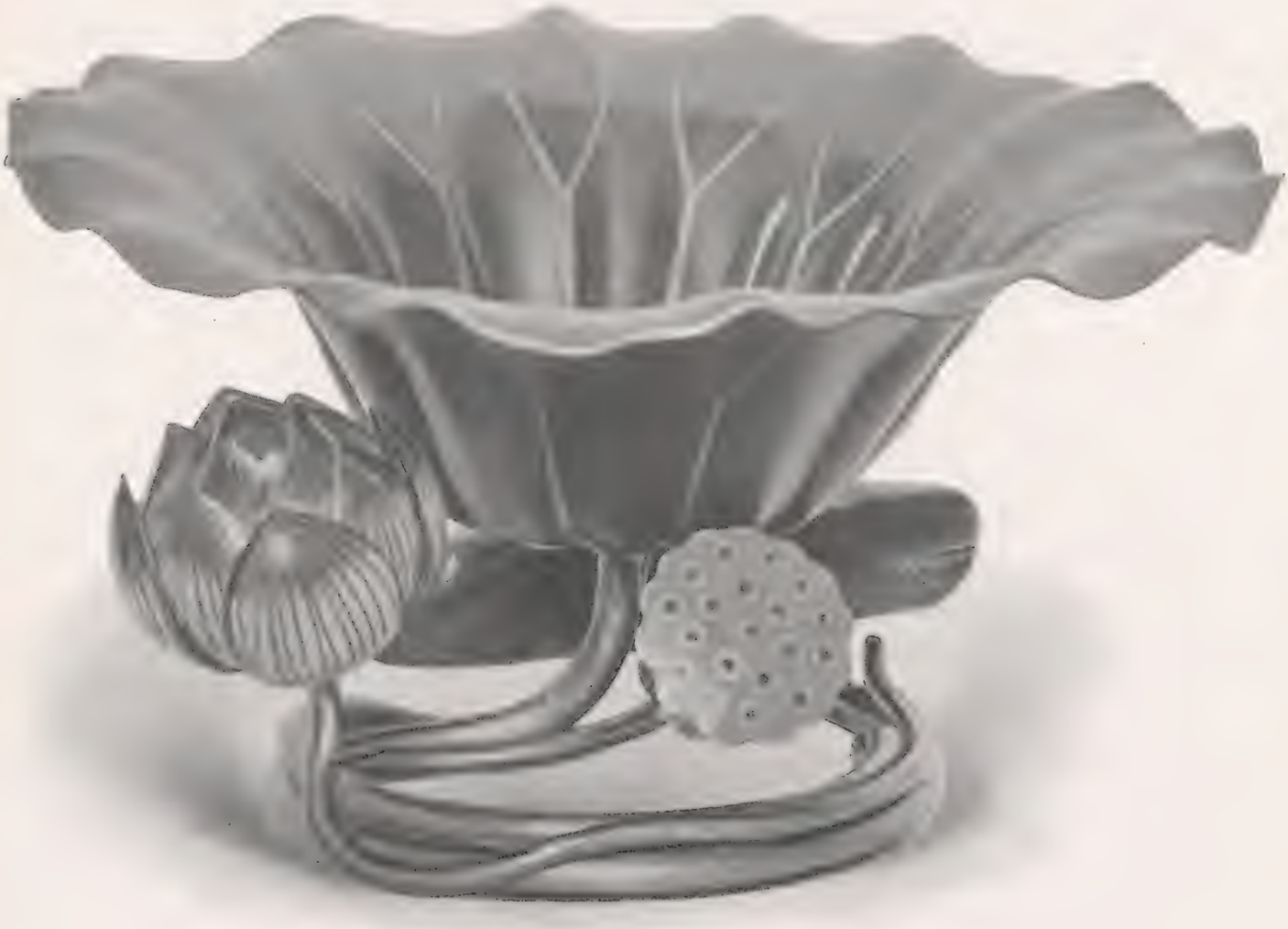
Height, 3¾ inches.

128. COVERED BOWL. (Wan-erh.) Painted Peking enamel on copper. The exterior is decorated with floral motives in various colors

on a ground of brilliant blue. The interior shows a circular "shou" mark of longevity, together with five bats, or "wu-fu," typifying superlative happiness and blessings. Ch'ien-lung period, 1736–1795.

Height, 3½ inches.

129. LARGE FRUIT BOWL. (Kuo-p'an.) Cloisonné and champlevé enamel. In form of a large lotus leaf, in varied green enamels of natural



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colors. The long curling stems, forming the base, also support a lotus flower with white petals and pinkish tips, a seed pod, and a curling leaf. Ch'ien-lung period, 1736–1795. Height, 8 inches; diameter, 15 inches.

130. INCENSE BOX. (Hsiang-ho.) Decorated with conventional lotus flowers in bright polychrome colors on turquoise-blue ground. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 2½ inches.

131. TRIPOD CENSER. (Hsiang-lu.) The body, with rudimentary pointed feet and rim handles, shows conventional lotus flowers with arabesque scrolls, in bright colors and fine wire-work, on blue ground. Open-work silver cover with two attached jadeite rings. Has a gilt bronze tablet on the under side with an engraved mark. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 2½ inches.

132. HANGING JAR. (Kuo-ch'i-yu.) The enamel decoration includes conventional lotus flowers and leafy scrolls in polychrome colors on chocolate-brown ground, together with a bordering of "t'ao-t'ieh yen" (archaic ogre masks) outlined on yellow ground, followed by a row of pointed leaves in like colors. The piece is suspended within a carved teak stand. There is an engraved mark under the foot. Era of Tao-Kuang, 1821–1850.

Height, 6½ inches.

133. MINIATURE VASE WITH SAUCER-SHAPED BASE. (Chih chien hsiang.) For holding joss-sticks. The vase and the exterior border of the dish show red and white floral blossoms, with deep blue scrolls, on turquoise-blue ground. The interior of the tray is decorated with four yellow medallions displaying deep lapis-blue dragons, on a ground of turquoise-blue. Era of K'ang-hsi, 1662–1722.

Height, 1¾ inches.

134. TRIPOD CENSER. (Hsiang-lu.) Globular body with gilt bronze open-work cover and upturned handles; decoration of conventional dragons in deep lapis-blue on turquoise-blue ground. Teak stand. Era of Ch'ien-lung, 1736–1795.

Height, 5 inches.

135. INCENSE BOWL. (Hsiang-wan.) With wired cloison fret pattern on green ground. Gilt bronze base and rim. Teak-wood cover in form of a lotus leaf. Era of Ch'ien-lung, 1736–1795.

Height, 3⅜ inches.

136. INCENSE BURNER. (Hsiang-lu.) Of cylindrical shape, raised on three feet, with gilt bronze ridges at the base and rim and around the centre. Enamelled with conventional lotus flowers and scrolling leafage in varied colors on turquoise-blue ground. On the under side is an incised mark. Ch'ien-lung period, 1736–1795.

Height, 3¼ inches.

137. TRIPOD INCENSE BURNER. (Hsiang-lu.) Of semi-globular shape, raised on three gilt bronze legs with grotesque masks. The bowl displays a festooned design in bright enamel colors on blue ground. Persian etched brass cover. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 3⅞ inches.

138. COVERED BOWL. (Kai-wan.) Globular shape, with blue ground. Enamelled with five symbolic bats ("wu-fu") and with flowers and leafage, in bright polychromatic coloring. Cover with bat and flower motive of similar design. Ch'ien-lung period, 1736–1795.

Height, 3⅛ inches.

139. INCENSE JAR. (Hsiao-yi.) Octagonal shape. Cloisonné and champlevé enamel; displaying green enamel panelling with scroll designs in polychrome enamel colors; finished with key-fret borders in dark lapis-blue on turquoise-colored ground. Teak-wood cover, carved in open-work design. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 3½ inches.

140. TRIPOD CENSER. (Hsiang-lu.) Globular shape with gilt bronze feet, and cover with open-work scrolls and "shou" emblems. Teak stand. Ch'ien-lung period, 1736–1795.

Height, 5¼ inches.

141. SMALL VASE. (Hsiao-p'ing.) For incense utensils. Oviform body with flaring neck and small grotesque "fu" or lion handles. The body has a bright turquoise-blue ground on which are displayed yellow, red, and white blossoms, with scrolling green leafage. The shoulder is encircled by an India-red scolloped border. Under the base is an engraved mark. Teak stand. K'ang-hsi period, 1662–1722.

Height, 4½ inches.

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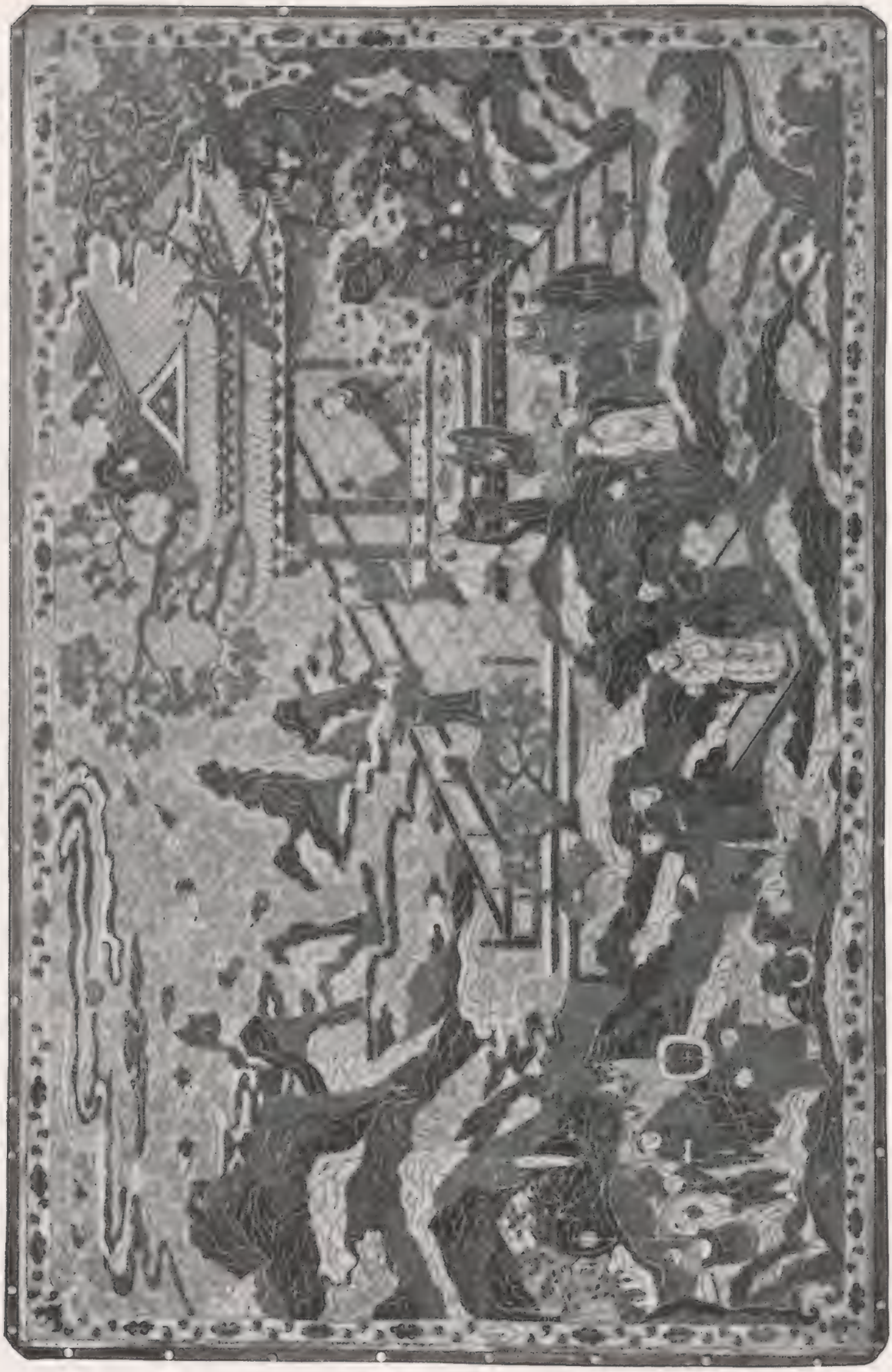
142. INCENSE BOX. (Hsiang-ho.) Of round depressed form. The enamelled decoration shows a lapis-blue medallion, together with arabesque motives in bright colors on blue ground, and is finished by an arabesque and blossom border. On the under side are incised marks. Teak stand. Ch'ien-lung period, 1736–1795. Height, 1¾ inches.

143. MANDARIN HAT STAND. (Mao-chia.) Painted Peking enamel on copper. Four upright "ju-i"-shaped sceptres are joined in the middle and attached to a permanent base. The piece is finished at the top with a small round box for perfume. The whole is coated with brilliant blue enamelling and delicately decorated with floral arabesques and "shou" characters, or dedication marks, in red, which appear on the cover of the box, and also on the four sceptre heads. Ch'ien-lung period, 1736–1795. Height, 14½ inches.

144. LARGE SCREEN PANEL. (P'ing feng.) Of oblong shape, showing a typical Chinese landscape on a ground of mazarin blue, with



No. 144

figures, pavilion, bridge, hills, and conventional cloud forms, executed in picturesque style and with a delicate brass wire outlining. Ch'ien-lung period, 1736–1795. Height, 18 inches; width, 25 inches.

No. 143

145. INCENSE BOX. (Hsiang-ho.) Embellished with arabesque motives in bright colors on turquoise-blue ground. On the under side is an engraved mark. Teak stand. Ch'ien-lung period, 1736–1795.
Height, 2 inches.

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